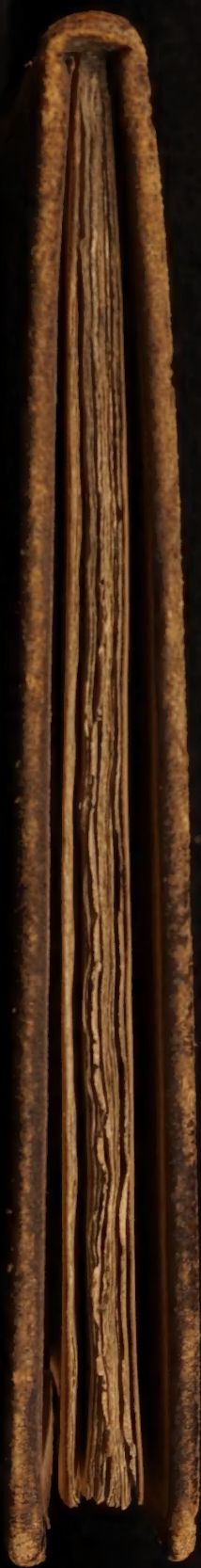




HINTS TO CHURCHWARDENS

1825









6

Not in H. e Laing.  
12 hand col. plates.

675/RN

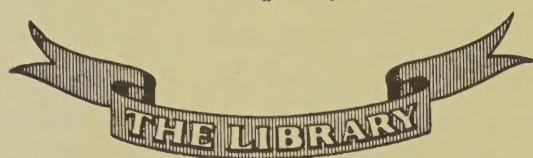
*Paul Grinke*

EYE · SUFFOLK

R. W. Kistner-Cran

Feb 7 -  
1967





THE  
GEORGE PEABODY  
COLLECTION



HINTS

TO

CHURCHWARDENS,

&c.

A

LONDON:  
IBBOTSON AND PALMER SAVOY-STREET, STRAND.



HINTS  
TO  
SOME CHURCHWARDENS,  
WITH A FEW  
ILLUSTRATIONS,  
RELATIVE TO THE  
REPAIR AND IMPROVEMENT  
OF  
Parish Churches.  
WITH TWELVE PLATES.

---

LONDON:  
PRINTED FOR RODWELL AND MARTIN,  
NEW BOND STREET.  
1825.





## PREFACE.

---

IN this small book, the author proposes to give a few hints to some of those worthy members of the community, the churchwardens, which he does with every deference, knowing that many of them are, both excellent planners, classical architects, and most persevering promoters of the solidity, as well as splendour of the church. But, as in all professions, as well as zealous undertakings, there is a difference of excellence, in the following plans or illustrations, I have endeavoured to select a few, out of the many, very many splendid, curious, and convenient ideas, which have emanated from those churchwardens, who have attained perfection as planners and architects, most of which ideas may be seen exemplified in different parts of the kingdom. I have to apologize for not having subjoined the names of these superior men, and the dates of the improvements they

have achieved ; however, let the insignificance of any praise or publicity this book can give them be my excuse, conscious as I am, that works such as theirs must immortalize them, not only in their own parishes, but in their counties, and I should trust in the kingdom at large. The object of this work is merely to describe them as nearly as possible from recollection, and when that fails from the formation of designs, partaking (though feebly) of the spirit of their superior taste, by which means to present to the eyes of those churchwardens (whom nature has not blessed with architectural talents) designs for their adoption, in any of the cases where they may apply. And though few of the clergy are possessed of the same genius for architecture with the churchwardens first alluded to, yet happily there are a few so gifted ; may their pastoral eyes, therefore, be directed towards these worthy men, and the beau-ideal must be the offspring of such an union.



PLATE I.

## PLATE 1.

*How to affix a Porch to an old Church.*

IF the church is of stone, let the Porch be of brick, the roof slated, and the entrance to it of the improved Gothic called modern, being an arch formed by an acute angle. The porch should be placed so as to stop up what might be called a useless window: and as it sometimes happens that there is an ancient Saxon entrance, let it be carefully bricked up, and perhaps plastered, so as to conceal as much as possible of the zig-zag ornament used in buildings of that kind. Such improvements cannot fail to ensure celebrity to churchwardens for future ages.





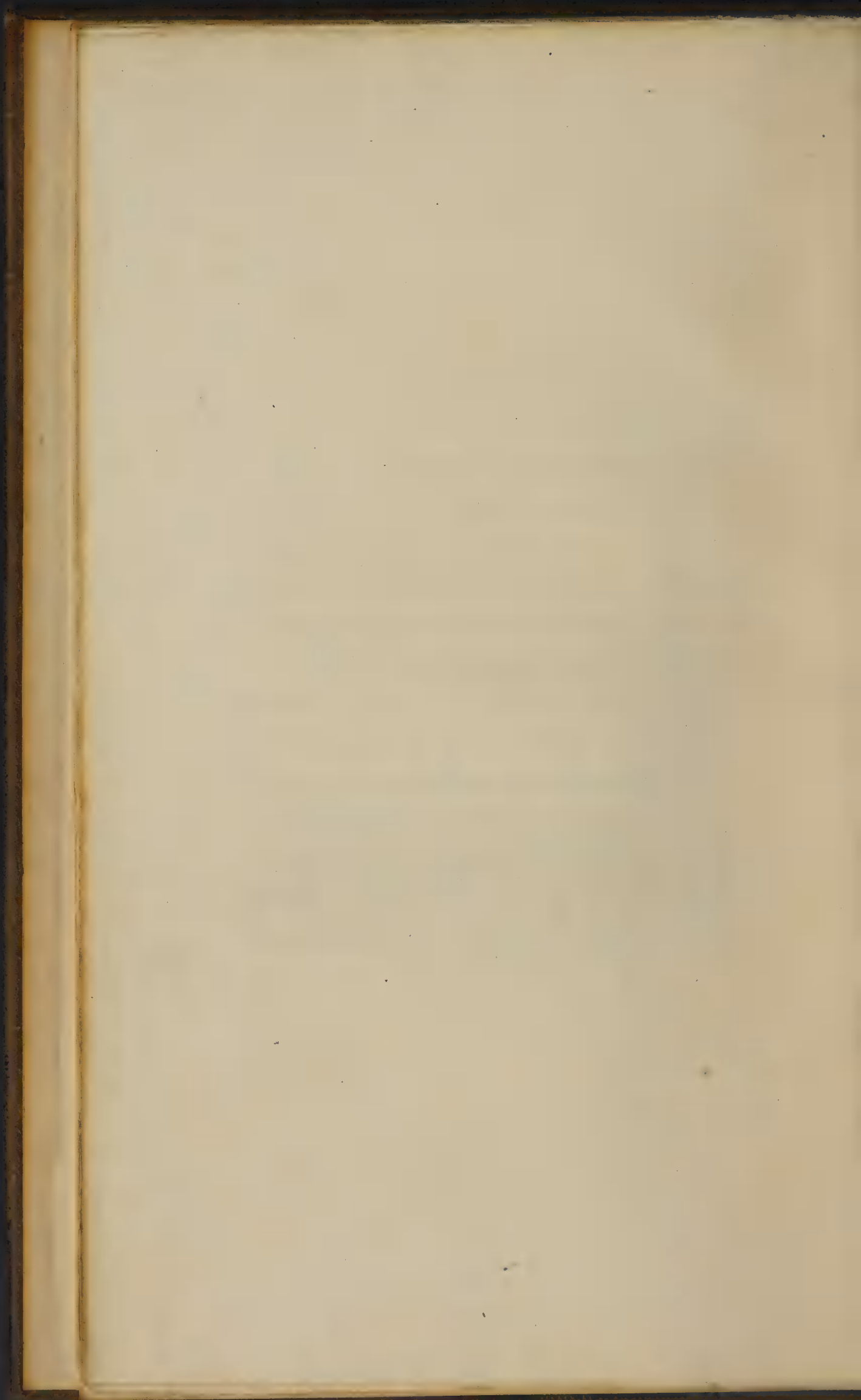


PLATE II.



## PLATE 2.

*How to add a Vestry to an old Church.*

As sometimes the placing a Vestry in a convenient situation might not be immediately obvious, the plan annexed is strongly recommended, it having been adopted with distinguished effect. The building here proposed is to be of bright brick, with a slated roof and sash windows, with a small door on one side: and it moreover is to be adorned with a most tasty and ornamental brick chimney, which terminates at the chancel end. The position of the building should be against two of the old Gothic windows; which, having the advantage of hiding them nearly altogether, when contrasted with the dull and uniform surface of an old stone church, has a lively and most imposing effect.

Plate II



15



PLATE III.

## PLATE 3.

*How to ornament the Top or Battlements of a Tower belonging to an ancient Church.*

PLACE on each Battlement, vases, candlesticks, and pine-apples, alternately, and the effect will be striking. Vases have many votaries amongst those worthy members of society the churchwardens. Candlesticks are of ancient origin, and represent, from the highest authority, the light of the churches: but as in most churches weather-cocks are used, and the weather-cock is become so common, I would here recommend the admirers of novelty and improvement to adopt a pair of snuffers, which might also be considered as a useful emblem for reinvigorating the lights from the candlesticks. The pine-apple ornament having in so many churches been judiciously substituted for the Gothic, cannot fail to please. Some such ornament should also be placed at the top of the church, and at the chancel end. But as this publication does not wish to restrict any churchwarden of real taste, and as the ornaments here recommended are in a common way made of stone, if any one would wish to distinguish his year of office, perhaps he would do it brilliantly by painting them all bright red.





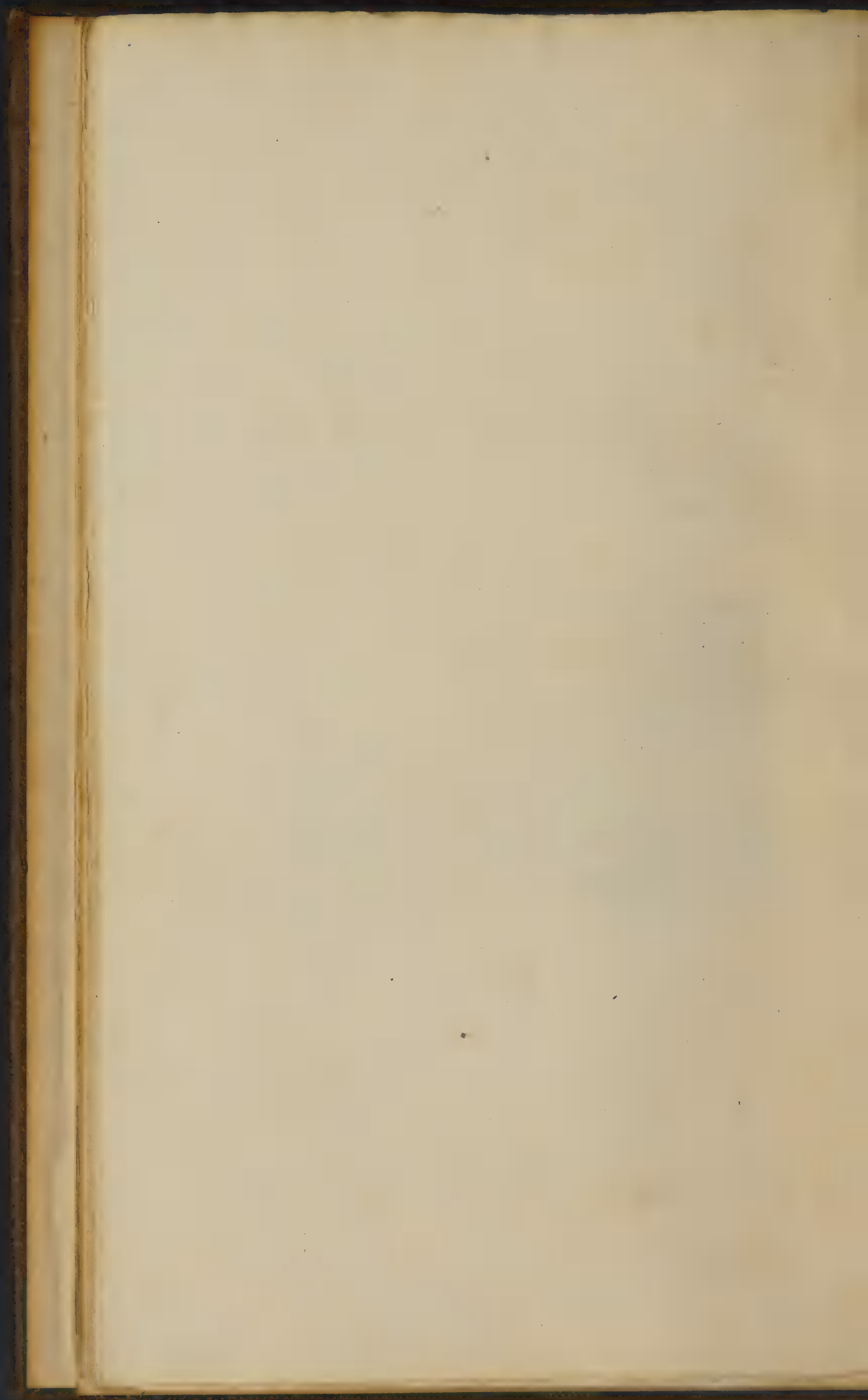


PLATE IV.

## PLATE 4.

*How to repair Quatre-feuille Windows.*

THE best and simplest mode, as well as the most striking, is to cut out all the partitions of the windows, and make them quite round; and when such repair is done, further to mark the taste for improvement, let a brick border or circle be formed round the windows, as specified in the plate annexed.





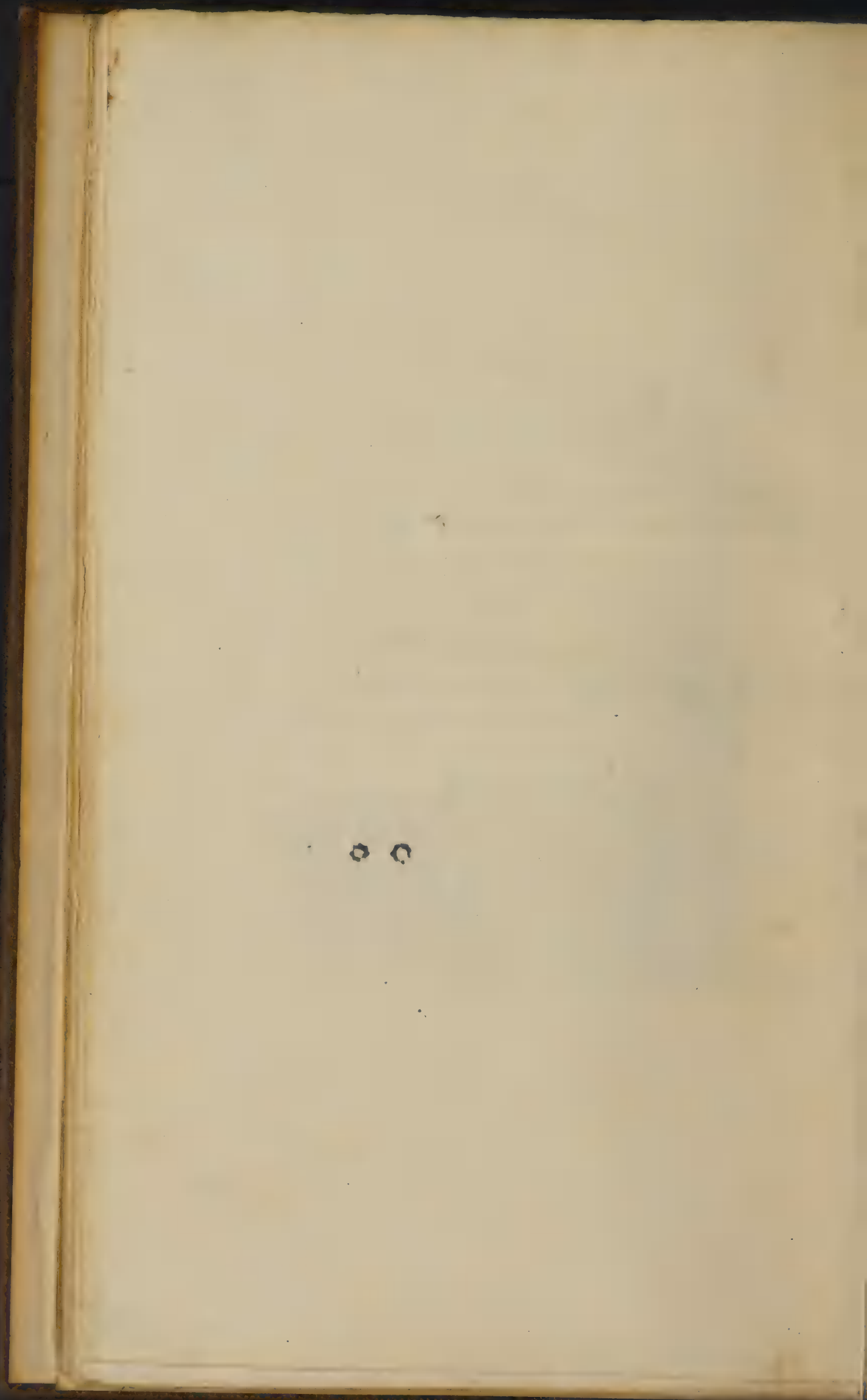


PLATE V.



## PLATE 5.

*How to adapt a New Church to an Old Tower with most taste and effect.*

IF the Tower and Spire are of stone, and Gothic, let the new body of the church be built of bright brick, neatly pointed with white, the windows circular at top, and instead of solid mullions, light iron partitions; and, as shutters are considered a great convenience, that they may also serve as an ornament, it is recommended to paint them bright yellow. The church should also have round windows over the large ones, to light the galleries; the roof to be of the brightest slate which can be procured; and, instead of battlements, a stone balustrade, with vases placed on it at intervals. The porch brick, of course; and to enliven it, the door to be painted sky blue. Such a building will secure the churchwardens a reputation for taste and magnificence as long as the church remains; particularly as such zealous members of the community are supposed, in the accustomed beautiful, modest, and appropriate manner, to place in conspicuous parts of the building, their names at full length, and the date of the achievement.



1. 1. 1. 1. 1.

PLATE VI.



## PLATE 6.

*Sundry curious Plans for attaching New Vestries to Old Churches, with ornamental Designs for Chimneys.*

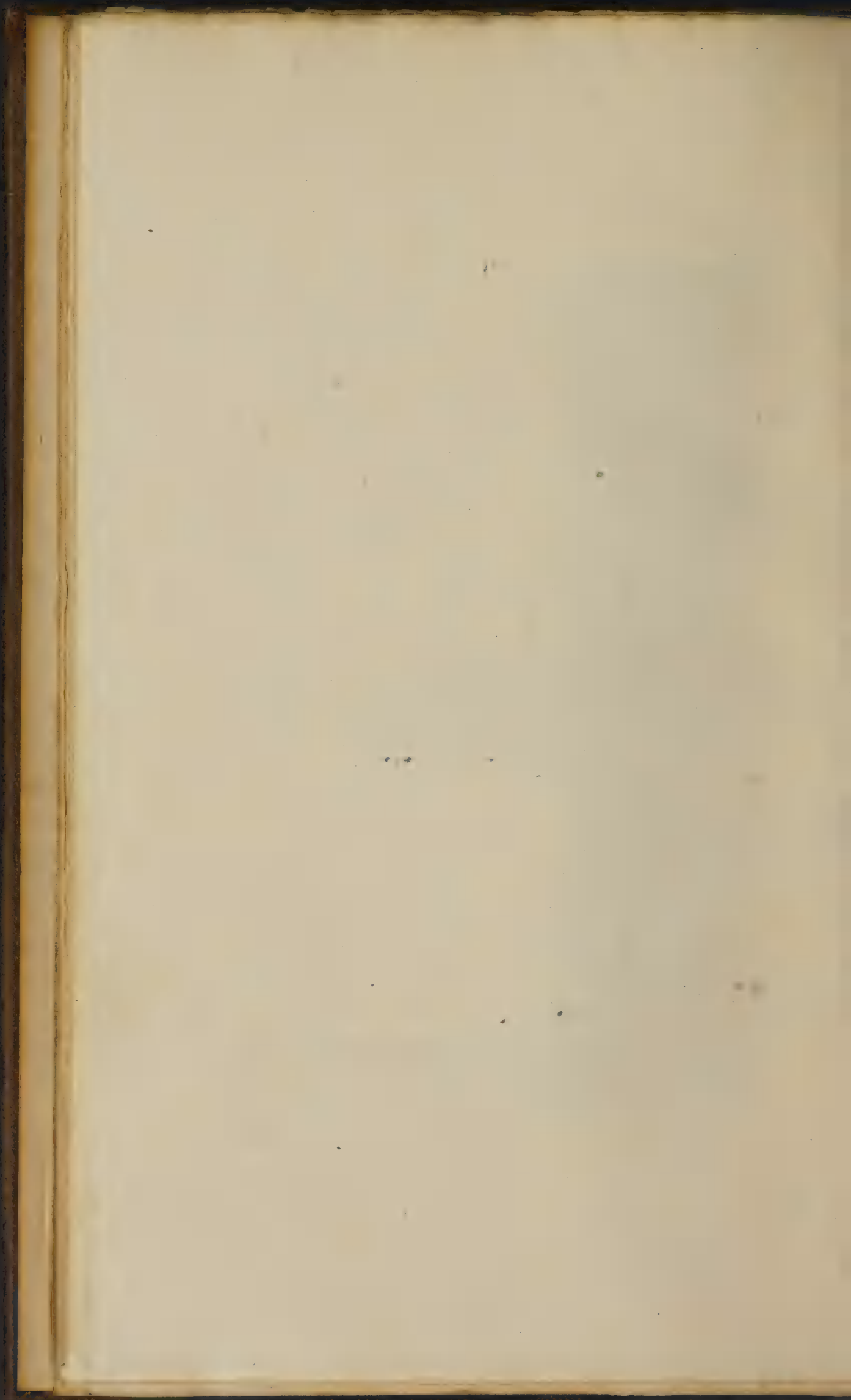
IF a tower should project from the body of a church, North or South, place a neat brick vestry, with a commodious sash window, and slated roof behind it, but alienable with the tower, so as to form a neat lean-to; and, for the better convenience, carry the chimney to the top of the spire. *Vide A.*

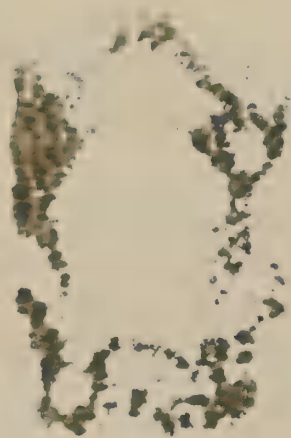
A lean-to may be placed also on one side of a transept, if preferred, as *B.*

Also a very beautiful, and what may be termed a full-fronted vestry, may be so cunningly placed, as to make one of the windows of the chancel its entrance into the church, still preserving a part of the arch, to which the vestry will give an agreeable contrast. The chimney to this elegant and useful improvement to be carried over the battlements, and to the crest of the roof of the chancel, as *C.*

In all the cases herein exemplified, much of the beauty of contrast is lost when the building is not Gothic or Saxon, and of a venerable appearance; it being there that the splendid taste of some of the modern churchwardens most distinguishes itself.







4



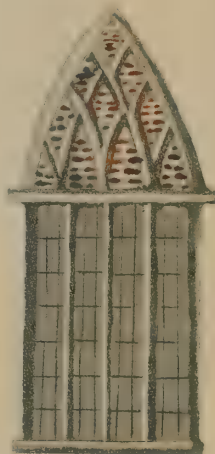
A



B



C



## PLATE 7.

*A Design for a New Chancel Window, and End applicable to an Old Church.*

As the opportunity is so inviting to men of real taste, I should particularly recommend, when the body of the church is stone and Gothic, that the chancel end should be Venetian, or of the most approved composite, as the plan here given; being a bright brick building, laced with stone painted white, with a coping of the same, circular, and crowned with vases of large dimensions. The windows the plate will best describe: add to which building two neat buttresses, and the chancel end must be admired for its brilliancy and elegance, as well as for the beautiful contrast it presents to a church of the kind above described: for in all these plans contrast must be considered as effect, and therefore the stronger the more desirable. *Vide A.*

*How to block up a Chancel Window.*

As in many churches there are fine specimens of taste in the Altar-pieces, so it becomes sometimes convenient to block up the East window as nearly as possible to the height, and corresponding to the shape of such ornaments. This is generally most expeditiously, and perhaps with the best effect, done by simply bricking up between the mullions, as here represented. But, as taste varies, this may be plastered over, if preferred, and coloured with a bright yellow wash (which is not here described). *Vide B.*

There is also a simple and imposing manner of bricking up the arch of a Gothic window, which is by some sarcastically called the Tartlet; being, it is said, first adopted in imitation of a tartlet which appeared at a parish feast. *Vide C.*

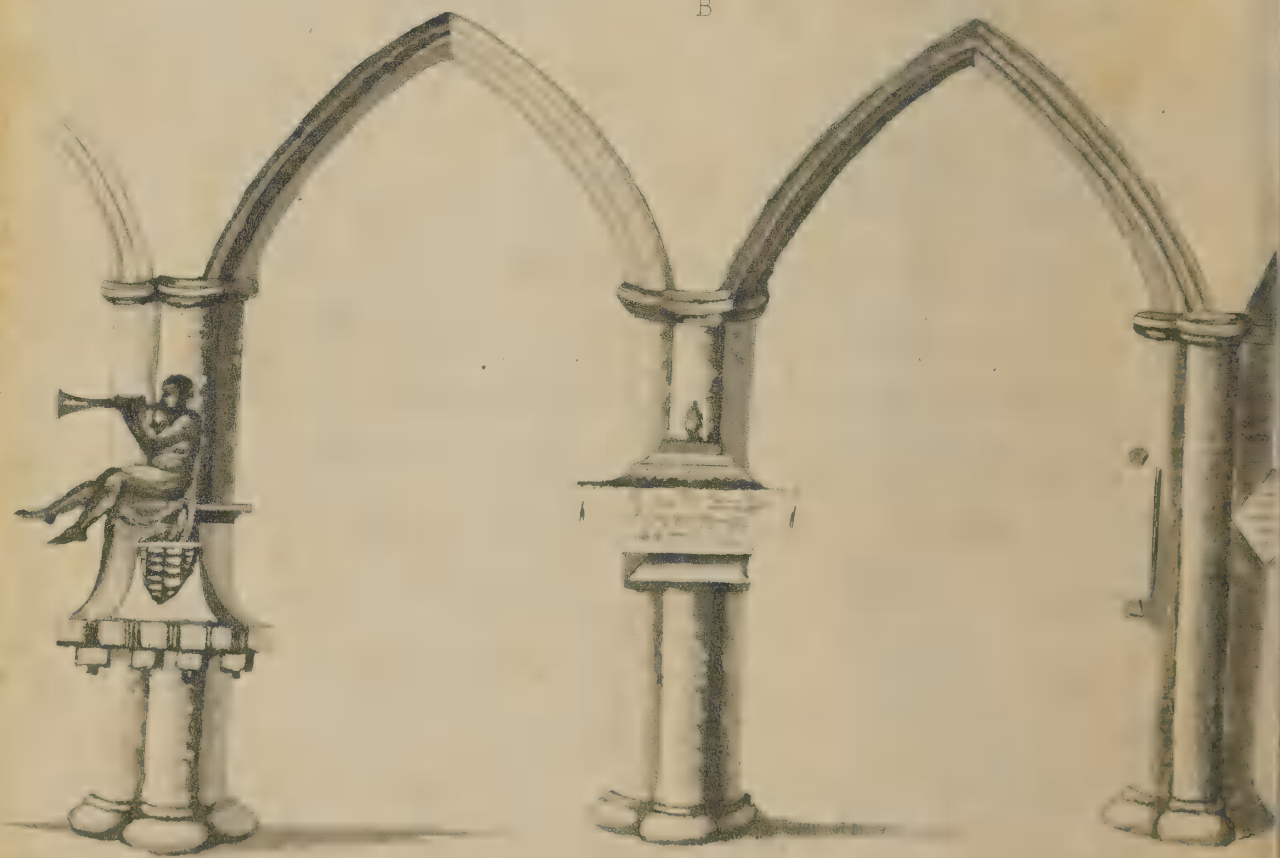




A



B



## PLATE 8.

*How to ornament a Chancel and Altar-piece.*

MANY have been the beautiful and curious devices for Altar-pieces; such, for instance, as Moses and Aaron, colossal figures supporting the altar, the commandments upon an increased scale, clusters of grapes and pomegranates in festoons, &c. and clusters of monuments. These, and many other pleasing, appropriate, and cunning plans, have been adopted since the reformation: but as nothing can be so appropriate as a bold species of carving in a Gothic church, I here submit a specimen, which cannot fail to please those of real taste, as well as to delight the vulgar. It is composed of a screen in compartments, with the commandments in sky blue, and any monuments whose elegance may ensure their being placed on each side. Vases upon the pillars and centre of the altar-piece; and over these ornaments, clouds carved out of wood all round, supporting angels; the two centre ones holding

a celestial crown in graceful attitudes, and the two others energetically blowing trumpets of a tolerable size. This design is recommended to all those spirited and true admirers of magnificence and harmony, as the most appropriate manner of furnishing a chancel which has Gothic windows and a groined ceiling. *Vide A.*

---

*How to place Monuments in the Aisles of Churches.*

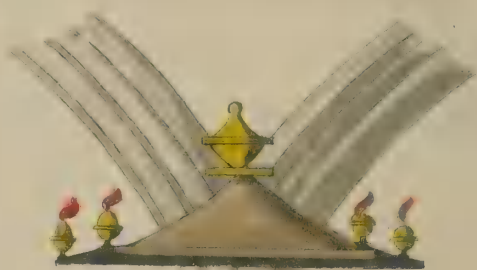
Let each pillar be studded or covered with as many monuments as pious relatives may furnish to record the virtues, active or passive, of their departed friends; and in the course of a few years, a church will have collected, if the parish is rich, so many beautiful specimens of art, poetry, and prose, as, when thus tastefully arranged, to produce an effect which will completely distract the ideas of the beholder from the dull uniformity of the Gothic arches, and of all the Gothic structure they adorn. *Vide B.*



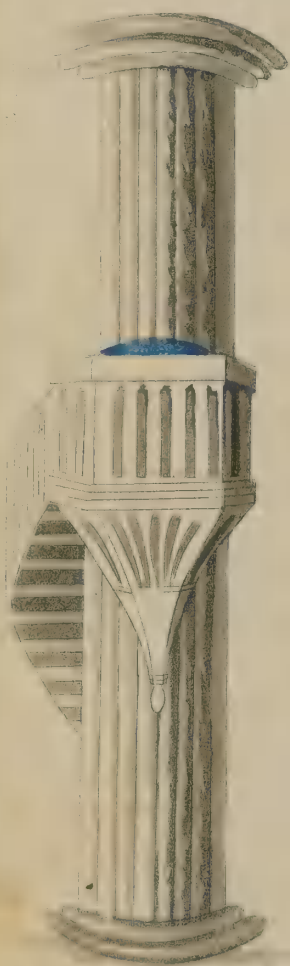




A



B



## PLATE 9.

*How to replace a Saxon Font by a modern one.*

LET the Bowl of the Font be made to resemble a punch bowl as much as possible, and the pedestal and legs that of a round claw table, this with the addition of castors will furnish a church with a Font both useful and ornamental. *Vide A.*

---

*How to substitute a new, grand, and commodious Pulpit in place of an ancient, mean, and inconvenient one.*

RAZE the old Pulpit and build one on small wooden Corinthian pillars, with a handsome balustrade or flight of steps like a staircase, supported also by wooden pillars of the Corinthian order; let the dimensions of the Pulpit be at least double that of the old one, and covered with red or crimson velvet, and a deep gold fringe, with a good sized cushion, with large gold tassels, gilt branches on each side,

over which imposing structure let a large sounding-board be suspended by a sky-blue chain, with a gilt vase at the top, and small gilt lamps on the sides, with a flame painted, issuing from them, such Pulpits as these must please all parties ; and as the energy and eloquence of the Preacher must be the chief attraction from the ancient Pulpit, in the modern one, such labour is not required, as a moderate congregation will be satisfied with a few short sentences pronounced on each side of the gilt branches, and sometimes from the front of the cushion, when the sense of vision is so amply cared for in the construction of so splendid and appropriate a place from which to teach the duties of Christianity. *Vide B.*

PLATE X.

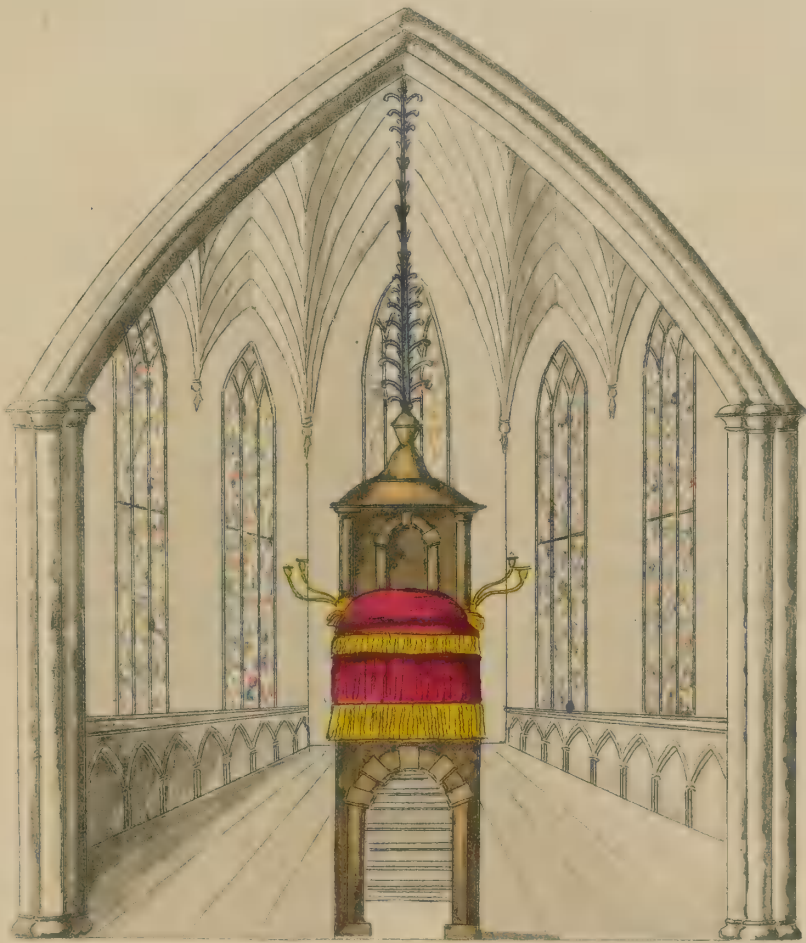


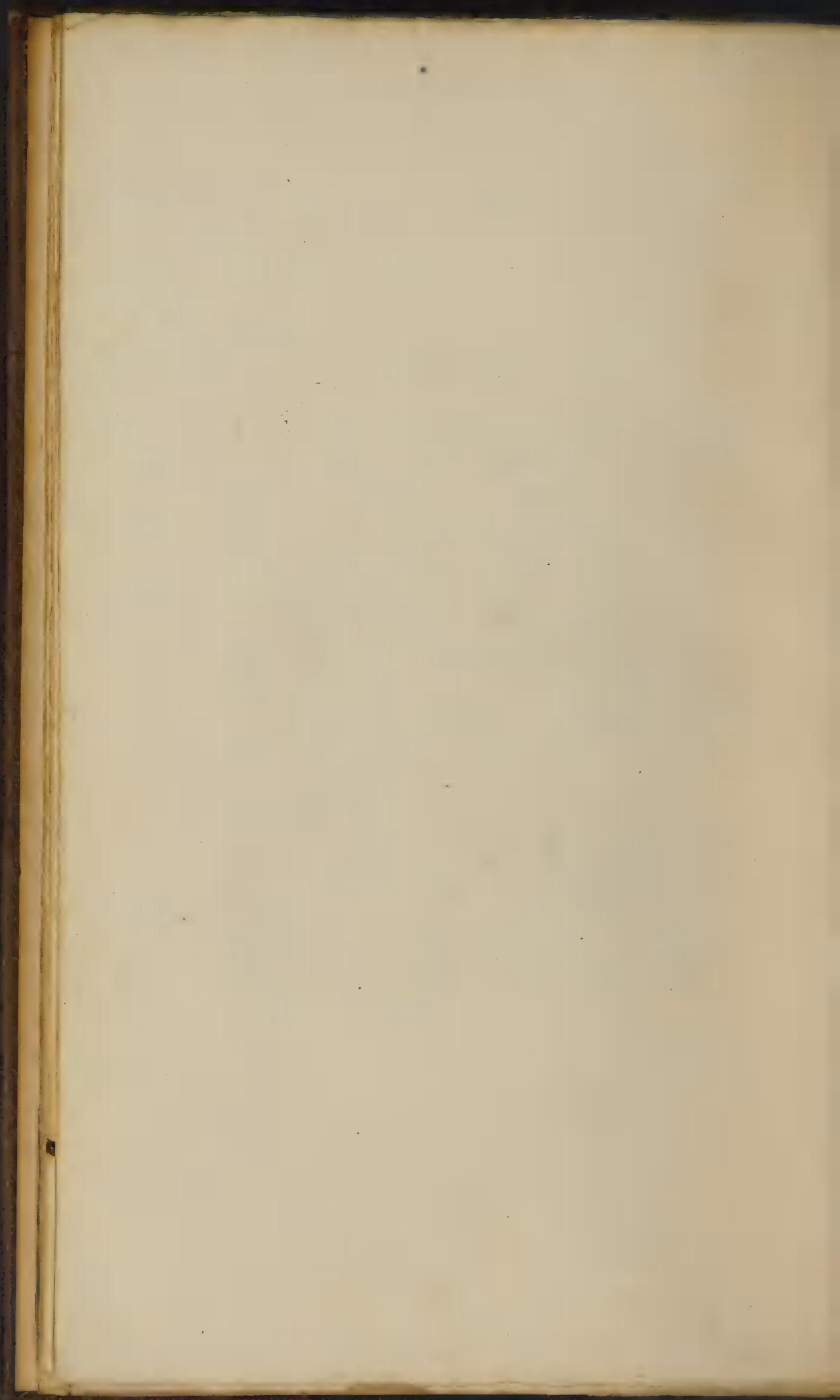
## PLATE 10.

*How to place a Pulpit in a suitable and commodious situation.*

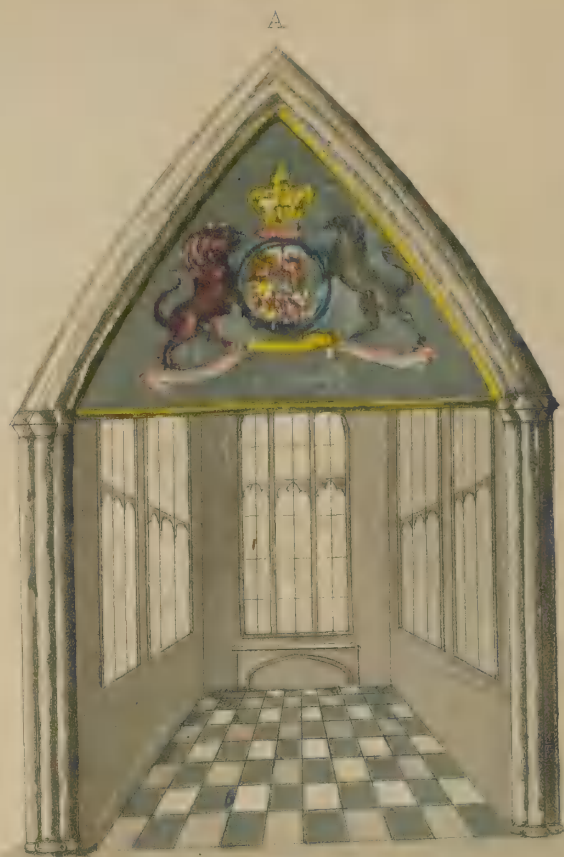
LET the Pulpit be placed under the centre of the arch which divides the chancel from the body of the church, and its construction of a nature to contrast it as much as possible with the chancel if it should happen to be of Gothic architecture, for which purpose, let the base represent a doorway through which you may see the back of the stair or ascent to the Pulpit, the body of the Pulpit should be hung with crimson and gold lace, with gilt chandeliers as in the former plan, but it should have a back to it, with two small pilasters on each side, and a commodious door to enter in at, with a large sounding-board, and a vase at the top, all which should appear to be suspended from the ceiling by a rich sky-blue chain, and a rich filigree iron-work. This construction besides its contrast has the peculiar advantage of hiding the east window, and altar from the entrance of the church and centre aisle, besides its beauty and commanding situation, the back of the Pulpit being thus studiously and decorously placed towards the east, and its front towards the west.











## PLATE 11.

*How to place the Royal Arms in a conspicuous situation.*

SOME churches being rather small, the arch which divides the chancel resembling considerably those in the aisles, in order to procure an advantageous situation for the Royal Arms, as also to destroy the dull sameness of this appearance, it is, in such cases recommended to place the arms in the space the arch forms above the capitals of the pillars, by which means the parish enjoys also much rich colouring, as the Lion and the Unicorn must necessarily be of a large size, and the space round the whole being painted sky-blue, with a yellow border, will form a most pleasing effect altogether, in addition to which advantages it will hide the groined ceiling and arches of the chancel windows, as you approach from the west-door, all circumstances which tend to the grand desideratum, striking contrasts. *Vide A.*



*How to fix a Stove in an eligible and convenient situation.*

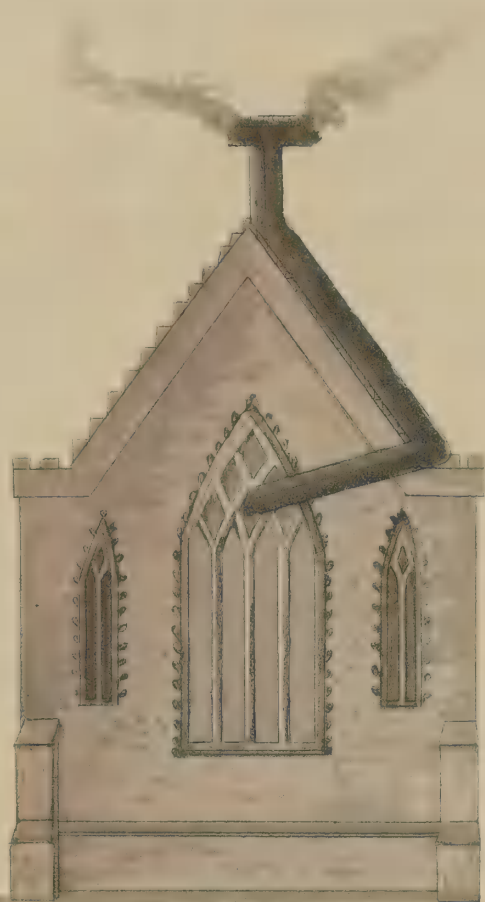
PLACE the Stove under the centre of the arch which divides the chancel from the church, and at the top place a good sized urn, at the bottom of which carry pipes north and south, forming obtuse angles with the Stove, till they arrive at the capitals of the pillars, then having thus secured the effect, carry the pipes through the church windows, or dispose of them in any manner the most eligible. Such a plan is sure to be admired, from its superior beauty and excellence. *Vide B.*

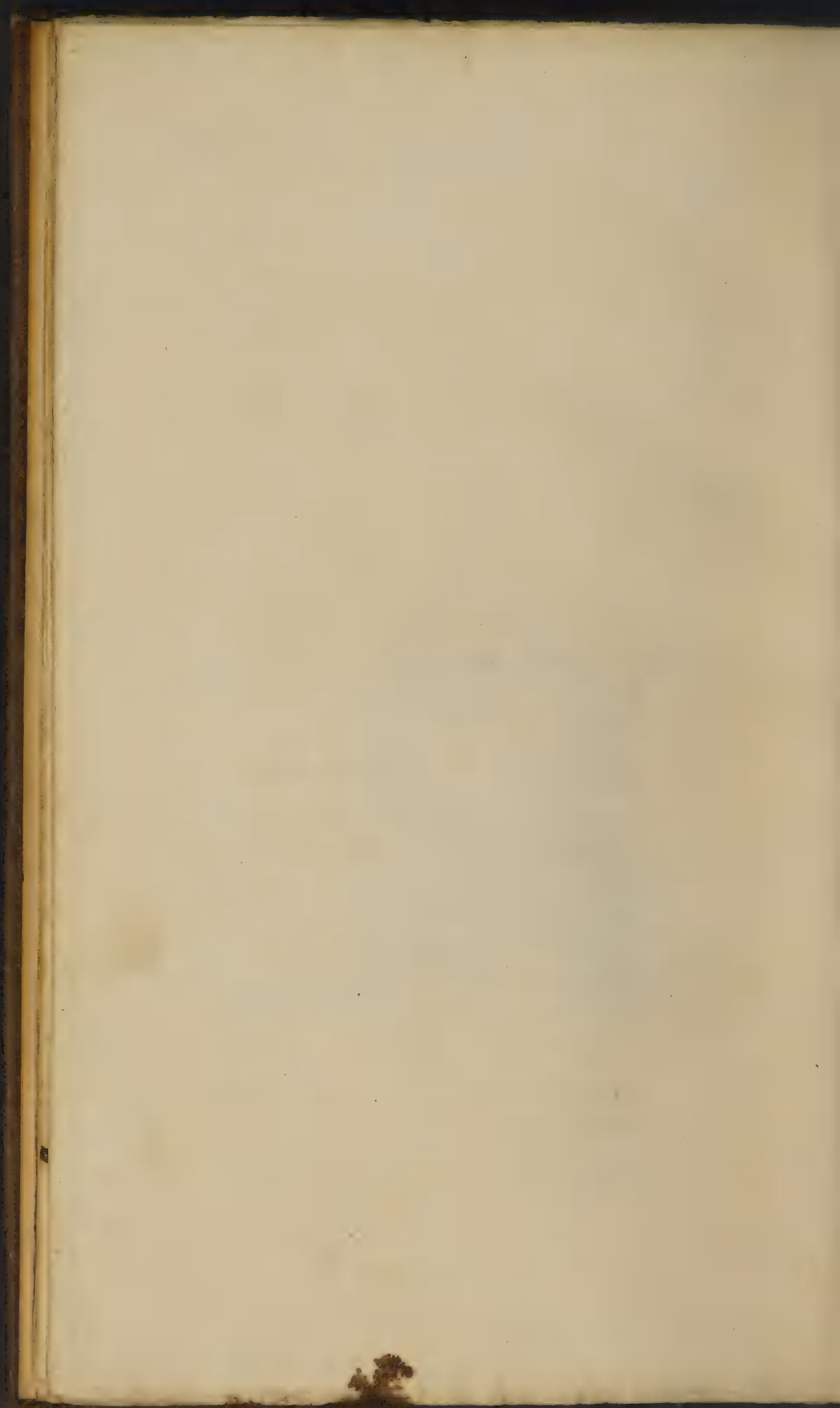
PLATE XII.

## PLATE 12.

*How to carry the Pipe of a Stove on the outside of a Chancel with the best effect.*

PIERCE the upper part of the east window, and carry an elbow of the pipe through it, joining the chimney on with a gentle angle to the lower part of the slope of the chancel roof, and then forming an ingenious acute angle, with another elbow carry the chimney to the crest of the roof over the window, and taking down the cross (which was fixed there), with another elbow raise the pipe or chimney about six feet high, and terminate it with what is called a T.—By this means a churchwarden may ensure convenience, and found his own reputation, as there is much *effect, beauty, and boldness* in the plan, which has also the additional advantage of forming a cloud over the very spot where the altar stands, by the help of the T, so that it might not be under all the circumstances inappropriate to call it the sublime idea.







## WORKS

LATELY PUBLISHED BY RODWELL AND MARTIN.

**ANCIENT PAINTINGS and MOSAIC**, discovered at Pompeii, by JOHN GOLDICUTT, Architect; to be completed in Four Parts, imp. 8vo. and Proofs in 4to. each to contain Five Plates, engraved by E. FINDEN.

On the **RELIGIONS of ANCIENT GREECE**, the Public, the Mystical, and the Philosophical. By W. MITFORD, Esq. 8vo.

**PRINCIPLES of DESIGN in ARCHITECTURE**, traced in Observations on Buildings Primeval, Egyptian, Phenician or Syrian, Grecian, Roman, Gothic or corrupt Roman, Arabian or Saracenic, old English Ecclesiastical, old English Military and Domestic, revived Grecian, Chinese, Indian, modern Anglo-Gothic, and modern English Domestic; in a Series of Letters to a Friend. By W. MITFORD, Esq. Second Edition, 8vo. 7s.

**OBSERVATIONS on the HISTORY and DOCTRINE of CHRISTIANITY**, and, as historically connected, on the **PRIMEVAL RELIGION**, on the **JUDAIC**, and on the **HEATHEN**, Public, Mystical, and Philosophical. By W. MITFORD, Esq. 9s.

An **INQUIRY into the PRINCIPLES of HARMONY in LANGUAGE**, and of the Mechanism of Verse, Modern and Ancient. By W. MITFORD, Esq. Second Edition, 8vo. 7s. 6d.

**POMPEIANA**, the Edifices, Antiquities, and Ornaments of Pompeii. By Sir W. GELL, and J. P. GANDY, Architect. In Two volumes imp. 8vo. containing upwards of One Hundred highly finished Engravings, 6l. 6s.

### EUROPEAN SCENERY.

\* \* \* *This Series of Views is embellished with upwards of Three Hundred highly finished Engravings by the most eminent Engravers; and may be had, uniformly done up, in Five vols. imp. 8vo. 34l. 4s. or any of the volumes separate as under.*

**FRANCE**, consisting of **SIXTY VIEWS in PARIS**, and other **PICTURESQUE PARTS of FRANCE**, by Captain BATTY. Complete in Twelve Numbers, imp. 8vo. 7l. 4s.

**GERMANY**, consisting of **VIEWS in VIENNA**, on the **DANUBE**, and of the **CITIES of ULM, RATISBON, &c.** by Capt. BATTY. Complete in Twelve Numbers, imp. 8vo. 7l. 4s.

**ITALY**, from Drawings by Miss BATTY, Complete in Twelve Numbers, imp. 8vo. 6l. 6s.

*Books Published by Rodwell and Martin.*

**SICILY**, from Drawings by Mr. DEWINT, from the Original Sketches of Captain LIGHT. Complete in Twelve Numbers, imp. 8vo. 7l. 4s.

**SWITZERLAND**, containing **SIXTY VIEWS**, from Drawings, by Major COCKBURN. Complete in Twelve Numbers, imp. 8vo. 6l. 6s.

*N. B. A few proofs, royal 4to. may be had of all the foregoing, excepting Italy, and those Subscribers who have not yet completed their sets, are recommended to do so speedily.*

---

**PROVINCIAL ANTIQUITIES and PICTURESQUE SCENERY of SCOTLAND**, with Historical Illustrations of the Views, by Sir WALTER SCOTT, Bart. Numbers I. to IX. royal 4to. per Number 16s. Proof impressions 30s.

*The Tenth Number, to be published shortly, will complete this work, and those Subscribers who have not completed their copies on India paper (a complete set of which cannot be obtained) are requested to do so forthwith, as the Publishers cannot undertake to supply them after the completion of the work.*

**OLYMPIA**. Topography, illustrative of the Actual State of OLYMPIA and the RUINS of the CITY of ELIS. By JOHN SPENCER STANHOPE, Esq. F R. S. Correspondent of the Institute of France, imp. folio, containing several plates drawn by Mr. DEWINT, from the original Sketches of T. ALLASON, Architect, and engraved by G. COOKE, and others, 4l. 4s.

*\* \* This work is printed uniform with Stuart's Antiquities of Athens, and publications of the Society of Dilettanti.*

**ABBOTSFORD, TWO VIEWS of, the SEAT of SIR WALTER SCOTT, Bart.** Engraved on Mezzotint, by S. W. REYNOLDS, from Drawings by Mr. DEWINT. 5s. Proofs 8s. India proofs 10s. 6d.

*\* \* These Views are of a size calculated to bind up with every edition of Sir W. Scott's works.*

The **BRITISH PRESERVE**, containing Thirty-Six Plates, including Forty-seven different Quadrupeds and Birds usually hunted and shot in Great Britain; drawn and engraved by HOWITT. In 4to. complete in Nine Numbers, 2l. 5s. or Proof Impressions, 3l. 3s.

*N. B. The original Drawings for the above work, together with a few others, being the last production of this well-known Artist, are to be disposed of, and may be seen at the Publishers.*





Con. 10/24

Ker 9/24

Geo

Peabody

726.52942

H 5977

1825

C.1



2680511



